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The Classical Weekly

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on June 28, 1918

VOL. XII

NEW YORK, MAY 12, 1919

No. 26

LATIN IN THE GRADES (JUNIOR HIGH SCHOOL) BIBLIOGRAPHY

An inquiry, addressed to me recently, for aid in the compilation of a bibliography of articles relating to Latin in the Junior High Schools suggested the publication of the list which is printed herewith:

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Scott, Mrs. George B. Junior High-School Latin; Its Place in War-Modified Education. *The Classical Journal* 14. 167-175 (December, 1918).

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Nine short letters, on the possibilities of Latin in the Junior High School.

University of Pittsburgh Bulletin. Vol. 11, No. 6: Latin Series No. 2 (May 15, 1915). 24 pages.

Contents: Adams, L. P., Should Latin be Taught in the Seventh and Eighth Grades?, 3-9; Ullman, Berthold Louis, First Report of the Committee on Seventh and Eighth Grade Latin to the Classical Association of Pittsburgh and Vicinity, 10-22 (the

report gives some information concerning the extent to which Latin was then taught in the Grades, and brief statements from about 20 teachers who had been engaged in this work).

West, Andrew Fleming, and Whitney, Allen S. Should our High-School Courses in Latin be Extended Downward into the Seventh and Eighth Grades? *The School Review* 15. 219-222 (March, 1907).

An outline of a discussion, as follows: West, Andrew Fleming, I. The Point of View of a Department of Latin, 219-221; Whitney, Allen S., II. The View-Point of a Department of Education, 222.

Wetzel, William A. The Latin Problem. *Journal of Education* 85. 537-538 (May 17, 1917).

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FUNDAMENTAL AND AUXILIARY STUDIES OF THE CLASSICAL TEACHER¹

You will not expect me to discuss the value of the Classics, or the place of the Classics in American education. I find equally incongruous and amusing some of the efforts to gather testimony as to the value of the Classics. It is like the evidence of good character which in legal proceedings is intended to bolster up the reputation of the party on trial. Are we in such a desperate plight? Can we not retort that nowhere in the School course is it possible to determine with a tape-measure the exact advantages that grow out of the pursuit of a specific subject? Does our study of English, for instance, effect greater ability in literary appreciation of English? Have we advanced the standards of pure, unadulterated use of the language? Must we not rather be content with a more modest outlook, the power of straightforward reproduction, through words, of whatever thoughts we entertain? It is structural work along the whole line that we are engaged in, and the foundations are often buried deep under the ground; yet are they vital to the efficiency of the superstructure. In truth, we teachers will do well to face hostile criticism, to be grateful for faultfinding, for it goads us on to more persistent efforts to make our work effective, pervasive, stimulating. Will you join me, then, in considering the problem of the classical teacher's initial preparation for his task, and in determining how he can supplement this initial preparation by

¹This paper was read before The Classical Forum of The New York Classical Club, at Hunter College, March 15, 1919.

expanding the range of his intellectual interests in his chosen field?

I shall not hesitate to assume as fundamental certain features which I hope *you* will accept as basic propositions; otherwise we shall not be speaking in terms of a common understanding. Our classical teachers must, one and all, belong to an élite in the teaching force. We have no room for hack work, for perfunctory teaching. By a rigorous process of exclusion we must eliminate from the roster of classical teachers those who dole out a minimum of daily information, just sufficient to meet the bald requirements of a state-syllabus or a city-syllabus. Unless we can enrich our subject by creating new vistas of mental response, our insistence on the liberalizing influence of the Classics is devoid of meaning. It is, then, not so much what lies inherent in the subject that counts, but what *we* teachers extract from it, the cross-relationships which we establish, the collateral suggestiveness from a diversified range of information, the juxtaposition of the near and the remote. These are the various flashlights that illuminate the possibilities of classical teaching. Unless our teaching of the Classics touches the souls of our pupils, we have no brief to urge for the retention of classical teaching. The body of classical teachers must not be hewers of wood, drawers of water; they must be filled with an insatiable desire to reinforce their message in method and content.

I recognize two different educational aspects to the quality of our work, each one essential, if we would retain and strengthen its significance. First, we are to operate in our class-rooms not as handicrafts men, as mere purveyors of a bundle of facts that we have acquired, but must be filled with a spirit of artistry. If we admit the fact (and who would gainsay it?) that every subject will be enhanced in its effectiveness by the teacher's skill, then in classical teaching particularly it must be our aim to make accuracy and precision a vivifying, not a deadening, force. It is repugnant to sound sense to have teachers insist that teaching is a transfer by a mechanical, a purely physical process, of what *they* know to the pupil who does not know. Broad general principles underlie good teaching, and they are not gathered in a desultory fashion. Theoretic and practical guidance in the art of imparting should, if possible, be gained in a Training College, in courses specially designed to consider the values of the teaching processes. Where participation in such courses is not feasible, the young teacher should accumulate as comprehensive a series of practical devices as possible, and incorporate them in his teaching. Criticism and comparison of the various methods in vogue, of the tools in the shape of text-books, analysis of the pupil's capacities and interests at the several stages of his advance will determine acceptance of the one or the other method. It will often result in the suggestion of educational processes not previously applied. The specific subject-matter must be viewed in the light of

the general mental activity of the pupil. If the development of self-activity, if suggestion and imitation are significant aids to the acquisition of knowledge, if the formation of certain mental habits like the training of the power of attention, of memory, of judgment are processes fundamental to *all* growth in mental attainment, the accentuation of these requisites would be particularly valuable in the teaching of the classic tongues. A consideration of the true function of the recitation is vital to this work. In the elementary stages of Latin teaching you may find it desirable to concentrate your attention, as Mr. Perkins has done, upon word-study; you may aim through the study of Latin to build up an extensive English vocabulary; you may practice the development of derivatives from their Latin stems. The establishment of cross-sections through the different languages may seem to you a particularly desirable goal. Personally I attach much importance to this. It would be well if our elementary teachers of Latin acquainted themselves with the parallelism in the grammars of a number of languages. They would be able to emphasize features common to them; they could economize the pupils' efforts in acquisition, because things identical need not be mastered anew as though they had never before been known. A comprehension of Latin paradigms, a serviceable grouping of vocabulary depends on the perspective in which you view your theme. Because of its importance, the first year of the Latin course cannot with impunity be entrusted to the tyro in the profession. The best teaching talent may not unworthily be employed to direct these initial steps. Our experienced teachers often deplore the inaccuracies and narrowness of vision of their Second and Third Year pupils. Let them freely assume charge of First Year classes, let them demonstrate the possibility of combining habits of precision with the broader outlook that goes with scholarly range. It is a pleasure to establish correct fundamental concepts on which the later development of their subject can be securely built. To lament what is commonly called the drudgery of foundation work is an evidence of narrow-mindedness. To overcome the helplessness of the beginner, to plan carefully for the expanding range of intellectual acquisition, in this dwells the veritable triumph of good teaching.

Acquaint yourself with every scheme of work that has been suggested to facilitate the work of the beginner in Latin. Construct from them your own plan of procedure. Do not attempt to use *all* recorded devices. Find those which you can make most effective. If you have evolved a scheme peculiar to yourself, set it forth in reports, or in the form of a book for the possible benefit of others, so that their judgments may fortify or disprove your method.

Fertility in resources of technique is indispensable, but the teacher will leave the heart of the work barren, if comprehensive knowledge of the fundamentals is not at his ready disposal. We should know more, far

more, than the immediate exigencies of our class seem likely to require. To be inspiring, teaching must move with freedom, with superior grasp through all the details of presentation; in the light of scholarly attainment it should be a pleasure to play around your subject, to diversify the material which the author of your text-book has employed. Why harp on the time-honored, stale sentences employed in your Grammars and Latin composition texts in illustration of grammatical phrases? Why not substitute from an available vocabulary your own individual examples? Must a recitation in grammar or Latin composition be a charnel house of dead bones? I am asking no more here than is expected of a competent teacher of English or modern languages. If the Latin teacher acts as though he could not safely leave the text-book's leading-strings, he is exposing to just censure himself and his chosen subject.

Within the range of authors that may be read in Secondary Schools it should be the prerogative of the teacher, for his own salvation as well as that of his pupils, to institute a wide choice of selections. We are no longer limited by prescription to definite books of Caesar, Vergil, to particular orations of Cicero. At least what is prescribed does not require the full allotted time; it allows ample opportunity for outside reading. Here, then, is my suggestion. The teacher should have read all of Caesar (the Civil War as well as the Gallic war), all of the Aeneid, a dozen or more orations of Cicero, some of his letters and the easier philosophic writings (*De Senectute*, *De Amicitia*), also some Ovid (*Metamorphoses*), for acquaintance with simple poetical narrative. This presupposes fairly continuous study of Latin during College days, and nothing less than that should be demanded of the teacher of Secondary Latin. Let the teacher arrange each year's work of his pupils according to a well-defined plan. He will probably not find a text of just those selections that seem appropriate to him; let him with the simple text in his pupils' hands arrange a chrestomathy of his own, differing, in each year that he teaches his particular author, from previous selections. In Caesar, for instance, he may choose portions of the original text in which the physical surroundings, the characteristics, the political environment of the Gauls, the Helvetii, the Belgae, the Veneti are discussed; their relations to the Romans; their social and religious traditions; their primitive state organizations; their resourcefulness; their acceptance of native leadership, etc. Make, if you will, the year's work a study based on the topic of patriotic resistance to aggression, or let it convey the lesson of organized discipline versus undisciplined numerical superiority. Whether you bring into prominent relief the lay of the land that determines the military movements, or the political combinations that oppose or promote definite conquest, or again the difficulties and the dangers of federation, whether you dwell on primitive tribal consciousness or

pursue the subject of economic and commercial advantages, a central thought of this kind clearly set before the pupil will endow the well-worn text with a new interest. To the doctrine of the importance of continuity in the Latin narrative I attach no significance whatever; it is nothing but a fetish. A running commentary that would constitute a link between the selections could be easily furnished by the teacher familiar with the sources of his information; anything rather than dreary routine — we must substitute flexibility for unyielding sameness. The situation reminds me of the effect produced years ago by a superb group of sketches by Will Low, our excellent mural painter. As a product of his artistic stay in France, he exhibited what he called *My Garden*; in a dozen or more color studies the same garden, the same fountain, the same flower beds reappear in ever new facets of vision — now iridescent in the noon-day glare, now pallid in the waning light of a somber setting; tender now, and now sparkling; hot in an August atmosphere, mysterious in the gathering gloom of evening; just the same theme and yet always productive of new sensations, reflecting in each study the mood and temper of the artist; a perfectly honest and sincere interpretation, revealing of what manifold treatment any theme is capable. You may smile that I challenge our teachers to rival such consummate art, but I believe that with a little exercise of initiative we can make the same hackneyed subject unfold variations helpful to ourselves and our pupils.

May I, like another Hamlet, still harp, as Polonius will have it, on — Caesar? How his text invites to brief characterizations of his friends and his foes, his rivals and his associates! Is he absolutely truthful in certain statements, or is he here the politician? Has he *causes* for grievances, or is he simulating them? What relation does he maintain between diplomacy and military operations?

Similarly in our teaching of Cicero what a composite picture we can develop of the man who is at once the aggressive statesman, the clever and subtle pleader, the time-serving politician, who, when it is needful, overlays an inherently weak case with the refinements of scholarly and antiquarian lore, who is as bitter in his denunciation of a vacillating opponent as he is suave in placating an all-powerful antagonist. Why not translate into the familiar idioms of our modern legal procedure what his technical language implies? It would certainly add picturesqueness to our class study, if, like a well-known Southern classical teacher who has recorded his mode of handling Cicero, we should train ourselves to substitute for our stilted rendering of ancient legal terminology the current Anglo-Saxon and Norman equivalents.

And if I turn to Vergil, what comments does the mere interpretation of the text not invite! That every teacher of Vergil must read and reread all of the Aeneid I should insist on as a corollary. If he were to rely

simply upon the first six books, he and his pupils would get a distorted picture of the poem. In the latter half, in particular, there is conspicuous Vergil's relation to Italy, his knowledge and love of his own country, the story of primitive life and occupations in Italy, the customs and traditions peculiar to it; we may well accept Mr. Warde Fowler's estimate that the keynote to the whole poem is to be found in the romantic beauty of some of these later scenes. The speeches of his heroes are, it is true, modeled on those of Homer, yet are they in no sense borrowings of earlier Trojan traditions. Take, for instance, the words of Remulus in Book 9; they are a compendium as it were of a primitive period of Italian life, an epic sketch of stalwart native training. Mackail renders them thus:

A race of hardy breed, we carry our new born children to the streams and harden them in the bitter icy water; as boys they spend wakeful nights over the chase and tire out the woodland; but in manhood, unwearied by toil and trained to poverty, they subdue the soil with their mattocks, or shake towns in war. Every age wears iron, and we goad the flanks of our oxen with reversed spear; nor does creeping old age weaken our strength of spirit or abate our force; white hairs bear the weight of the helmet and it is ever our delight to drive in fresh spoil, and live on our plunder.

I strongly suspect that, whilst we appreciate what Vergil's culture owes to Greek sources, our teaching does not always recognize the skill of the poet in combining with this inspiration the myths and legends of purely Italian origin. It is vital to reveal to our pupils how truly national the poem is; how the Roman *race* and *state* rather than Aeneas is its hero; how the poet appreciates the factors that make for Rome's greatness, the heroic sacrifices, the establishment of world-order over violence and disorder. Typical of his emphasis of genuinely Latin topics are scenes and themes he incorporates on the shield of Aeneas, patterned it is true in a general way on Homer's famous shield of Achilles, and yet different in almost all details.

Your bright pupils will inquire of their teacher how he can explain the conduct of Aeneas at the various stages of the poem. It is for him to indicate how the thought of a later age modifies the earlier and naïve relation to a governing divine control, the deepening significance of fate, of destiny, in the lives of men. *He* is not a competent teacher of Vergil who has ignored the poet's relation to his own time, to the leaders in public affairs, his pride in the national life of Italy, in the greatness of the Roman spirit; who has failed to realize the evidences of Vergil's genuine love of nature, his similes drawn from loving contact with meadows, woods and purling rivulets, his striking portrayal of scenes that reproduce his own native surroundings.

With but a passing reference, because it is the most generally known aspect, let me emphasize the ability to suggest to our students where in his poem we recognize Vergil's familiarity with the Greek poets of both the great classical and the Alexandrian period, and

trace both in plot and in subsidiary episode the influence of his Greek predecessors.

I have spoken thus far of what I consider the irreducible range of information which is in my view fundamental to Secondary teaching of the Classics. You will, I fear, deem this amount of information the maximum that can be expected of the teacher in service, and yet I must insist that there is a vast range of collateral material upon some of which he should draw in his contact with his classes. Let me turn to this second phase of my subject.

In the teaching of Latin every teacher should develop one or several special interests, interests that reach beyond the literary interpretation of his text and yet emanate from it. A casual reference will suffice to show your students how from your ancient authors you gather testimony as to the general cultural background. Perhaps it is the wide subject of ethnology for which you have a penchant. Your attention may be directed to religious rites; to civic traditions; to purity of race; to intermarriage; to fashions in dress; to the symbolism of gestures; to the manifestations of the social life in the peasant or in the upper class; food and food laws; simplicity versus luxury; one or all of these may be implicitly involved in a prose narrative or in a poem whose main theme strikes quite a different chord.

Perhaps the record of an actual experience with non-classical students in a literature course may show how the cooperation of a whole class may be secured in this common search for topics of collateral interest. With a class of girls I undertook, years ago, a very rapid reading in translation of the whole Iliad and Odyssey; it was the *story* that, primarily, all were to gather from the reading, and for which they were held responsible, but at the outset I assigned to each pupil a special topic on which her attention was to be riveted in addition, and on which she was to collect as full data as possible. Here are some of the assignments: on family relationships; questions of peace and war; slavery; military equipment; medical skill; religious ceremonies; observation of natural phenomena; the concepts of deities and heroes; standards of conduct; community of effort in daily life and in state organization; the beginnings of international pledges, of treaty agreements; etc. At the close each one was expected to group compactly in a brief essay the picture she had evolved from her special observation; these specific essays aroused an interest far transcending the lukewarm attention that the mere pursuit of the tale would have secured.

There will always be found topics that will make their *special* appeal to individual students. The one becomes interested in topics of comparative religion, another in the general field of mythical and legendary lore, in institutional life, folk-lore; in survivals of primitive religious worship; etc.

I have mentioned above translations. Translations wisely used may become valuable adjuncts to the

appreciation of the author's meaning. You have a passage in Vergil admitting of several possible interpretations because of a slight variation in the text. What reading, judging by his version, did a great translator like William Morris, or Conington, or Williams, accept? Does it or does it not develop taste and judgment to have your pupils pronounce on the merits of this or that English rendition of a passage of exceptional beauty? Is it not just this fine balance in phrase and choice of words that awakens a feeling for style?

Here again is a teacher, and I wish they were as numerous as the sands of the sea, who besides his ample classical attainments is a student of our great English writers. In the themes and in specific phrases of his Milton, Spenser, Tennyson, Browning, Swinburne, Pater, Longfellow, Lowell, he is reminded of adaptations and echoes of the ancient classic myths; they spring spontaneously without painful search to his mind. Incidental reference to them cannot fail to arouse in his pupils an interest in English poetry. He will, of course, not make his classical text the peg to which he attaches his learning in other lines; it is rather the casual infiltration, the incidental analogies that make the most potent appeal.

In their English course, for example, your pupils become familiar with the romantic school of English poetry. They have seen, in the works of this school, how mystery is reinforced by the physical study of weird surroundings, of appalling sounds. How surprising to them, if, after plodding through the first *obvious* rendering of such a scene as Dido's distressful roaming through the stormy night, they realize that here are all the signs-manual of that impalpable, overpowering sense of the supernatural that plays so large a part in much of our romantic poetry. Would that many of our teachers responded as did the late Theodore Williams, to Stedman's description; he

felt the limpid, liquid, steadfast Virgilian intonation on which monarchs and statesmen hung enchanted—the parent voice of many an after-bard.

Of course not every one can possess that fine appreciation for poetic diction, but there are other and splendid avenues of inquiry open to the ambitious classical teacher. Into no richer by-path can a teacher tempt his pupils than is afforded by a study of the Greek theater, of dramatic technique, of the background and environment of the stage; the acceptance of dramatic conventions; the religious origin of the drama; the modification of myth and legend; each feature in turn may be invoked to illuminate and fill with increase of suggestiveness the classical text. True, we do not read classical dramas with our Secondary School pupils, but there is no lack of dramatic situations in our Caesar, Ovid, Cicero, Vergil—some of them inherent in the topics treated, many of them obviously suggested by the recollection of some great dramatic performances. Ought we to hide from our pupils what is implied in

Orestes scaenis agilitus, cum matrem armatam facibus fugit, or in the frenzied Pentheus *qui Eumenidum agmina videt*, or in the Dirae *qui ultrices in limine sedent*?—within five lines references to three great tragedies. How full Vergil's mind is of the thoughts and phrases of the great dramatists! Scenes from such plays as the Hippolytus, the Medea, the Hecuba, the Troades, the Helen, recur to his mind, and often as by a lightning touch we get in one compact expression a summary of the essence of the whole play; truly one may say the Aeneid abounds in situations of tragedy. And as to other practices of the Greek stage you, as well as your pupils, may gather a rich harvest of testimony from the realms of ancient sculpture, architecture and vase-paintings; a new outlook this into a striking field of observation. What does a visit to the classical wing of the Metropolitan Museum not reveal by way of illumination of our classical authors! Curious inquiry into the field of archaeology will enable you to check up, to supplement, to illustrate the testimony of written literature, to fill the gaps where literary records are not available; as factors of archaeological study there suggest themselves the origins of civilization in Europe, the phases of historic truth which can be unravelled from its legendary envelope, as in the relations of a Minos to the palace at Cnossus; then the emergence of the arts and crafts from the early utensils in pottery through work in metal to reliefs, statues in the round, to ivories and wall paintings—everywhere the field of cross-reference is limitless. You cannot conceive until you become engrossed in the subject what wealth of artistic creations, real or imaginary, are referred to in the current Latin texts.

Again, personal preference may direct your thoughts to the part that natural phenomena play in the conception of writers; we know how the minds of our moderns respond to the natural beauty of scenery, but are these emotions foreign to our classical authors? Under various guises, sometimes in the mythological record, we shall find the awe-inspiring experience of mighty convulsions—the upheavals of Aetna, the sulphurous fumes of the Solfatara at Baiae. Clothed in fantastic garb as the work of primeval monsters they indicate a knowledge of earth activities that is based on actual observation and sympathy.

To the realm of hasty generalizations and prejudices belongs the assumption that the 'ancients lack a feeling for the beauty of nature'. A series of careful studies by one of our American scholars, Professor Hyde, of the University of Pennsylvania, on the mountains of Greece is a most attractive contribution to this hitherto neglected topic; in brief form it contains an amazing amount of valuable information (see *THE CLASSICAL WEEKLY* 12. 97-99).

I have postponed to the end of this paper a consideration of one auxiliary study, the significance of which you will all recognize. No one can teach intelligently our standard Classics without a full acquaintance with the

historic background, with the political, social, cultural, economic conditions by which the ancient authors were surrounded. Every utterance of theirs bears upon some one of these conditions, and is in turn illustrated by information gathered from monuments, inscriptions, and other available first-hand or second-hand sources. And this leads up to an opinion that I trust you will not deem a paradox but a well considered conviction. Not every teacher of the Classics need be or can be an ideal teacher of ancient history, but no one can be a satisfactory teacher of ancient history who is not a careful student of classical literature. This judgment is, I know, at variance with the prevailing tendency among teachers of history, but I do not believe that the training in the methods of the historic seminary suffices for ancient history, unless the teacher can draw directly from the material incorporated in the Latin and the Greek authors. The peculiar equipment which ancient history requires, says Professor F. F. Abbott in a recent address², differentiates it from the histories of other periods; its formal separation from classical studies is likely to weaken the foundation on which it stands.

It has been a long and varied, though by no means exhaustive, recital of auxiliary interests that I have tried to outline. No teacher, no student can compass all that has been suggested, but from the rich field of subjects related to our central topic, the study of our authors, there must be one or the other realm whose exploration will increase the teacher's joy and satisfaction in his work.

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JULIUS SACHS.

RECENT ARCHAEOLOGICAL EVENTS IN ITALY

The Editor of THE CLASSICAL WEEKLY has suggested the utility of publishing from time to time in these columns some notes on recent archaeological happenings or finds in Italy. At the present moment of readjustment to peace conditions after the dislocation caused by the War, such notes may be particularly acceptable.

It would be interesting to attempt an answer to the inevitable question as to what has been the effect of the War on classical archaeology in Italy. It will, however, be a decade at least before we are fully aware of the shift in equilibrium which has resulted from the world conflict, and its effect upon the quality and the quantity of work in our own field; it is probable that the War has in many ways acted as a stimulant rather than a deterrent. Of actual material destruction of classical monuments in Italy, I believe there has been very little, and that chiefly limited to Aquileia and Ravenna. It has been one of the many joys of the period following the conclusion of the armistice, to residents in Rome, to see the Ludovisi Throne and the other masterpieces of the Terme Museum restored to their pre-war positions from the places to which they had been removed for safety. Another and a still more exceptional event has been the formation of a temporary museum of refugee equestrian statues in bronze, in Alberti's unfinished courtyard of the Palazzo di Venezia in Rome, itself now finally liberated from Austrian domination: here could be seen in close proximity the best examples

surviving from the ancient world — the four horses of St. Mark's —, and the masterpieces of Donatello and Verrocchio, from Padua and Venice. Never since the close of classical antiquity has Rome contained such a collection of bronze steeds; for not far distant are to be seen the colossal Victor Emmanuel on his charger, and the Marcus Aurelius of the Capitol.

On the profit side of these years of war is to be reckoned the unique underground basilica-like structure near the Porta Maggiore, with its elaborate and charming, as well as deeply religious, stucco decorations; its most characteristic features can now be studied in the *Notizie degli Scavi*, for 1918, pages 30-52; its association with the family of the Statilii and with their devotion to the mysteries (*magicas superstitiones*) which is recorded in Tacitus, *Ann.* 12. 59, appears convincing.

In a recent lecture before the British and American Archaeological Society of Rome, Senator Lanciani spoke of the vicissitudes of the Capitoline Hill in antiquity and later times; of the acquisition, only a very short time ago, of its most sacred portion from the Germans by the Italian government; and of the campaign of excavation soon to be inaugurated, which is to liberate the remains of the Capitoline Temple, and, perhaps, if fortune favors, may yield the precious foundation deposit of Vespasian's rebuilding (Tacitus, *Hist.* 4. 53), as well as other objects of less intrinsic but greater artistic and historical interest.

The rearrangement of the Etruscan Museum of the Vatican is not yet completed, and the second volume of Pinza's important catalogue of its prehistoric antiquities is still to appear: here we feel the delay incident to war conditions. On the other hand, the Museo di Villa Giulia has received accretions of the most valuable character from the excavations at Veii, which are still in progress. These consist of an almost unique series of terracotta figures, fully substantiating all that is to be read in the pages of Pliny as to the achievements of the Etruscans in this material; Ionic Greek influence is especially marked, while at the same time one is conscious that there is a distinctly local flavor to the execution, and that these works possess a peculiar charm of their own; fortunately the color is remarkably well preserved. Their publication is awaited with eagerness.

The systematic excavation of the great sites of Ostia and Pompeii has been proceeding satisfactorily. At the former place, a fairly large force of Austrian prisoners has been employed; operations have been focussed on the quarters near the great temple. When I visited Pompeii in early September, 1918, a reduced gang of old men and boys was steadily continuing to clear the Strada dell' Abbondanza, which to-day, for the freshness with which all sorts of detail have been preserved, is the most remarkable street surviving from antiquity.

We now have some published information (*Rendiconti dei Lincei* for 1918, pages 193-202), as to the campaigns which Gabrici has been conducting at Selinus. The object of his investigations has been the sanctuary of Demeter, or rather Damater, Malophoros, of which he has discovered the votive deposit, including thousands of terracotta votive statuettes and great quantities of pottery, ranging in period from late Protocorinthian, through Corinthian, to black-figured and red-figured Attic ware: in other words, covering practically the whole of the sixth and fifth centuries B. C., down to the destruction of the city by the Carthaginians in the year 409. There is mention of remains of the Propylaea and a temple, and the veteran philologist Domenico Comparetti publishes three lead tablets of *devotiones*.

The last days of the War, and the few months following have witnessed the death of three prominent

²Classical History and its Trend in America, in *The Historical Outlook* 10.121-127 (March, 1919).